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JUNE

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January 1918

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No. 6

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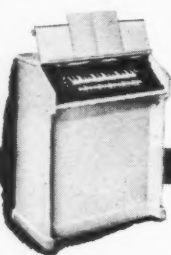
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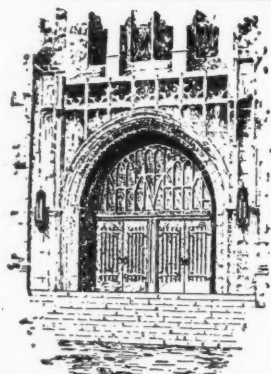
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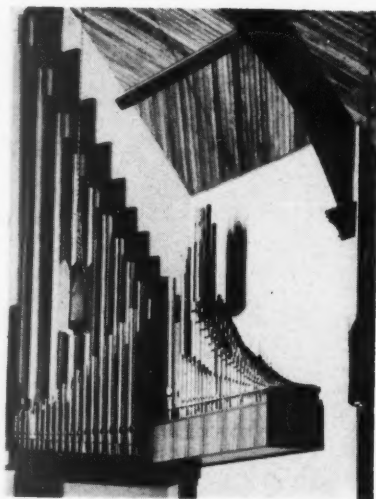
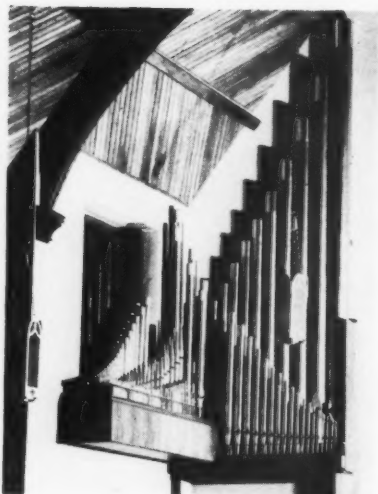
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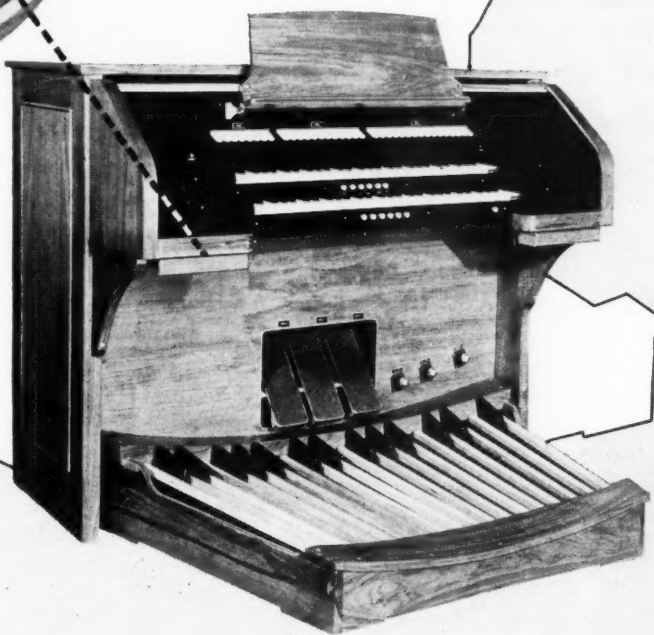
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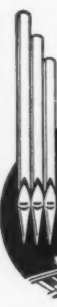
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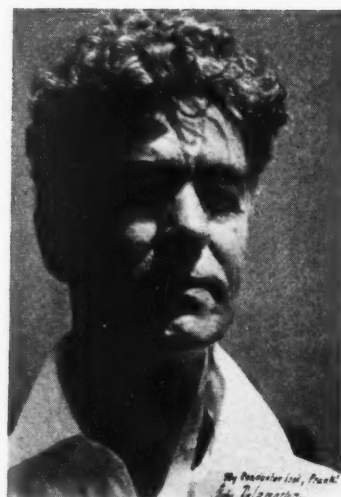
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Monotony

Eric DeLamarter

One of the best-loved and respected musicians of our time, who died in 1953, and an article he wrote originally in 1950. Dr. DeLamarter was for years associate conductor of the Chicago Symphony Orchestra, and director of music in Fourth Presbyterian Church, in Chicago.



Eric DeLamarter, 1880-1953

as he was in later life—a totally independent personality not interested in trying to fool anybody, intensely interested in living and doing what he wanted to do.

SLINKING IN MY MEMORY is the riotous "movie" organ of earlier days, and its evangelistic virtuoso. That he got a salary astounding to his colleague of the church has no point here, other than to show that he was highly successful and esteemed. From the "methods" from which he learned his phenomena, was the rule: one foot for the pedal, the other for the expression pedal. He "went to town" with his right foot.

Sadly enough, too many of his churchy brethren emulated this whooping up of emotion. Thoughtful players—acquired from these ear bumps a sort of spiritual katzenjammer, and straightway eschewed all idea of interpretive abandon. Some even became "baroquers" (until they read its secondary definition in the dictionary: "in bad taste").

But they had reasons. In the back of their heads was the dictum of a great organist, the greatest of his generation: "Use of the swell pedal is justified only by the architectural line." For this, our instrument is not a tool for producing thrills in a tight fitting sweater. It is the instrument of expression for almost abstract beauty.

This, really, is what the reactionaries are trying to bring back. Like all crusaders, however, they show bad, very bad judgment. All crusades have an hysteric aspect. Witness the sly irrationality which produced prohibition during World War I.

None will contest the proposition that music written for the medieval organ should be played as close to the medieval pattern of the instrument and technique as possible. Since there are no recordings of Pachelbel's playing, for example, one can deduce his style only through scholarship. Even tradition is a bit vague. But to say that all works for the instrument should be written, and played, in the fashion of a defunct era is Hitlerism at Hitler's best. Why this dictum? So that everything may sound as monotonous as possible—tone color, variety, flexibility reduced to the mesmeric squealing of a refined callopie's level?

Let us consider a specific work. Let us invoke the name of Dr. Leo Sowerby, a producer of infinite variety, and his "Prelude on a Palestrina Fragment," written about the time the technocrats began to raise their coldly sapient heads. Here is a piece possible of performance either with color or starkly black-on-white. So long as its content was based on an idea of orchestral flexibility, in form lovingly considered for such flexibility, how can one, in all honesty, approach it with the idea of emasculation? (The easiest answer, of course, is "don't play it." It is not for tyro techniques, mental or physical, we'll grant. Sweetly, that lets out the inept and the tone-deaf; but the organ music-loving public loses if it is not played as the composer, himself an organist, conceived it.)

Let me warn you (my days as an organist became vacation a decade ago): there is no greater foe of the organ recital than monotony, be it of program, of style, of tone color. Gone are the grand old days when you pulled "full to 15th" (that glorious British tradition) and let her slide. The public has passed that infantile stage. Stick to that ancient tradition, and there will be scant lucre in the collection plate.

Not that the lucre mattered so much, excepting to the

House Committee. None of it gets to the organist, if there is any slick way of avoiding such largesse, when lights, heat and organ blower costs are involved. What does matter is the monotony which induces paralysis in the hearer's fingers reaching for his wallet.

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Should we deny it, then, the native eloquence it possesses, in color, in flexibility, but, above all, in artistic sincerity?

The twenty-fourth Annual Bach Festival at Baldwin-Wallace College, Berea, Ohio, was held this season on May 25 and 26. Friday afternoon's performance included music of Buxtehude, played by organist Dr. Farley Hutchins; the Bach solo cantata for sprano and string orchestra, "Schalge doch;" two and three part Inventions played by Guilford Plumley, pianist; and songs and a motet by Bach. Friday evening's program, played by the Baldwin-Wallace Festival Orchestra was concerned with "The Art of Fugue."

Saturday afternoon's program presented Cantata #78, the Concerto in G minor for violin and orchestra, and Part I of the St. John Passion. Part II was heard Saturday evening. At 1:30 Saturday afternoon, Julius Herford gave a lecture-recital on the Well-Tempered Clavier.

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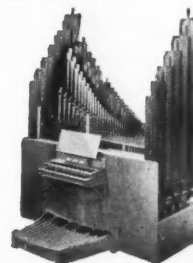
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Music for the Wedding

THE REV. DONALD H. GRATIOT

Father Gratiot is Chairman of the Music Commission of the Episcopal Diocese of Rochester; and Rector of Christ Episcopal Church, Rochester, New York. This article is reprinted from the Diocesan Digest, with permission.

RECENTLY THE PRESS devoted considerable space to the issuing of a ban by the Roman Catholic Archbishop of Chicago prohibiting the use of the familiar Wagner and Mendelssohn wedding marches in churches in his jurisdiction. It may surprise some Episcopalians to know that such a ban has long existed in our own Church. We wish that it might be more rigidly observed! Canon 24 states, in part: "It shall be his duty to suppress all light and unseemly music... used in his congregation as an offering for the glory of God and as a help to the people in their worship..."

The Wagner and Mendelssohn wedding music properly belongs to the opera house and the concert stage. Certainly it should never be used in Church, for it is secular to the core. The argument is sometimes offered that it is "traditional" for weddings. Yet most of our grandparents did not have it at their weddings—it came into popular use about 1900; fewer of our great-grandparents ever heard it, and none of our great-great-grandparents did, for it had not yet been written in their time. One can scarcely appeal to tradition in such a case.

Wagner originally wrote his composition as a funeral dirge (hum it and see!) and later incorporated it into the opera "Lohengrin," in 1850. In the opera, it is used at the wedding of Elsa, who very promptly thereafter proves unfaithful to her marriage vows. Not a very fitting background for modern use.

Mendelssohn wrote his wedding music (in 1843) as ballet music for his opera, "A Midsummer Night's Dream," based upon Shakespeare's comedy drama. As it is actually performed, the music is heard at the wedding of a jackass! Moreover, if the congregation were to follow the directions of the music, the people then dance in the aisles, for it is ballet music.

Certainly such music, even though beautiful, can scarcely be termed appropriate for the Solemnization of Holy Matrimony. The marriage service in the Book of Common Prayer is an act of corporate worship, to the Glory of God. The music used should be related to the occasion, and mark its beauty with grace, joy, and dignity. Our Hymnal contains many such fine processions. The Commission on Church Music of the General Convention has also issued an additional list of suggested works.

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EDITORIALLY YOURS

DILEMMA

WE ARE AWARE that our editorializing on one familiar topic may have little effect on those whom we are most eager to reach—and to persuade.

The plea most constantly received in the TAO offices since we took over last September is one for information. Almost anyone who has much knowledge of the interests of the organ world today knows that it, too, has been affected by the "do it yourself" school.

Many of our readers are seeking data which will be helpful to them in constructing their own organs. In most instances people have bought a discarded instrument, toted it home, and are almost frantically fascinated with the idea of rebuilding it into a playable mechanism for their own pleasure and use.

In theory we are in partial agreement, for such high interest certainly must be fostered. If there are those who have the necessary green folding money, plus the aptitudes for carpentry, plumbing, fitting, wiring, revoicing and a multitude of other things that go into the composite which is an organ, the information they need should be made available to them. There are ways this can be done, but we are considerably less than certain the offers will be forthcoming without a good bit of arm twisting.

There is, however, another group of enthusiasts about whom we are exceedingly skeptical. These are the eager beavers who have read a book, perhaps heard a lecture, maybe grabbed hold tenaciously on some person connected with one of our many reputable organ builders and plied for helpful hints. This latter is about like asking your doctor to diagnose your wife's latest ache and pain, by remote control and for free.

We know of some instances when information has been given grudgingly—other times when a stout refusal was made. We believe there is justice for this refusal. While we may not doubt the inherent sincerity of those who would, for instance, offer to "rebuild" the tired old wheeze-box in St. Swithins-by-the-Milkpond, we believe there are no more than a handful (to be generous about it) of these characters who would escape the category of a little know-how being a highly volatile thing.

It's one thing to procure an organ with the idea of puttering in one's own home. It's a very different thing to mess around with an organ in a church for this is something which affects many people; could, in fact, result in irreparable damage to the organ, as well as to the cause of the organ.

We insist that no person without provable training and experience should ever be allowed to tamper with an organ which is in use in a church. In too many cases the result of such meddling has been a wretchedly shocking cost to the church, an expense which could have been avoided had a competent organ firm been engaged in the first place.

For some months past, the TAO editorial office has been pleading with organ builders, and those who staff their personnel, to offer our readers articles which would be helpful—which would have in them information that could be put to practical use. Thus far we have been singularly unsuccessful, even though we must admit that most times a refusal has been based in what was considered a valid reason.

We understand the hesitancy concerned with discussions of the theory of organ building, of pipe construction, of numerous other pertinent matters. After all, organ building, like many another venture, requires far more than mere theory. It demands experience one cannot get completely out of a book, a lecture, or a chance conversation. Furthermore, were TAO to secure enough information to cover this situation fully, we would have room for nothing else in our pages for months to come.

This does not mean we have given up. We have every intention of continuing our quest for helpful articles, authored by organ builders and others—articles we think will be helpful to the amateur.

RELAX ANYWAY

"The time to relax is when you don't have time for it."—Sydney J. Harris, quoted by Reader's Digest.

WHETHER

you serve a large or small church you should attend the music, art and drama conference, August 25 - September 3, 1956.

MUSIC: T. Charles Lee, Zelma Northcutt, Lewis Gerard, Paul Swarm; ART: Vera Flinn, Dean Chipman; DRAMA: Jack Blackford, Thelma Lawrence, Louise Massey, Harry Thompson.

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THE AMERICAN ORGANIST, *June 1956*

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Jack Fisher

DIRECTOR OF MUSIC

ST. CLEMENTS MEMORIAL EPISCOPAL CHURCH

ST. PAUL, MINNESOTA

I HARDLY KNOW whether I dare to use the fatal words "Romantic and Baroque," but it won't matter anyway, for I am not going to bore any readers with a rehash of what each term means, what color of eyes it has, and all that—we have had enough of such talk to last us a hundred years. I was asked, instead, to write something on the controversy itself, about the effect it has had and is having on organists, and about various considerations of such. Perhaps we can all agree that, although the topic seems threadbare, there is something yet to be learned from it and we need have no fear in going a little further to inquire.

What strikes me first is the esoteric nature of this perennial spat among organists, and how other musicians either do not use the terms Romantic and Baroque very much, or at least do not seem to take them personally. It seems rather ridiculous to picture orchestra conductors, violinists, singers, and the like, pot-shotting each other with these labels, the way we organists do. They may indeed champion a similar argument, but they seem to require other terms.

I suspect that the magical words, R and B, are the organists' substitute for competition—we have no stiff competition of the type which other professional musicians must face. Except for the handful of well known recitalists, we organists are a non-competitive lot, reasonably secure in our jobs, and somewhat steady in our livelihood. It is therefore easy for us to be eager to brand each other. We need the attention and fuss we make over our "argument," for we are not competitive, or much recognized, or afraid of our jobs.

The next point which impresses me is that, no matter how we care to label ourselves and each other, we actually disagree very slightly over the precise meanings of our precious labels. Point for point, two organists of opposite camps will have little trouble in accepting the various definitions set forth by musicologists, dictionaries of music, and other sources.

What then is the bugle call which arouses thousands of organists, within and outside the Church, to draw swords, sort camps and set up the invisible but very real no-man's-land between these two realms of being? What is it that should break up friendships, sow hatred, exhort vitriolic criticism and mud slinging among so many musicians of the Christian Church? Is it the fact of music history? Is it

because musicians have lived within every period of history and have created the best music they could at the time? Is it because of the comparative differences between Baroque and Romantic music? Not really.

Let us draw the popular conception of each of our types: it is not uncommon to think of a "Baroquist" as a guy with a large head, full of magnificent brains, a slim, esthetic body which contains an extraordinarily small heart. He probably has never been in love and, of course, is incapable of such feelings. He reads all the most learned documents on how to play the organ, how to pick out music which appeals only to his powerful mind, and how to build an organ which will reproduce this music faithfully. He approaches organ playing and building, therefore, with an utter purity of mind and feels rather terribly if some listeners cannot appreciate his art. Of course, he simply cannot bear Romantic music.

Then we have our "Romanticist," who, unlike his brother, the Baroquist, has a much more appealing appearance. His head is not nearly so large but his heart is as big as a watermelon. He has, of course, been in love many times, or, if not, has no fear that the whole thing will offer no difficulty—and, oh, the opportunities to express this in music! This fellow is extraordinarily well-met, and people simply adore him. When he plays tennis or Bach, or meets the people, he is always the extrovert and wears this golden heart of his 'way out front for everyone to enjoy—including himself. He finds the learned documents a bit stuffy and, while respecting them, he prefers to put himself into it and is sure the result will be effective, if not always as the composer intended. He registers almost all music in 36 voices and his music is rich, you can say that.

Now there is a third type which is impossible to name because he is a sort of combination of the two. He is more subtle than either of the above, for he looks like the Baroquist yet feels like the Romanticist. He is much more dignified than to disregard the laws of organ ensemble, and does not particularly want the tremolo on continuously. He also does not ride the harp and chimes to death, and frowns on too many couplers. He is long on Elgar and Rheinberger, for like Bach they are so dignified. He is likely to be picayune about his technique, and practices a great deal, for that also is dignified.

I shall hope my readers will be patient with these characters, lamentable as they are, for I fear they are not so far-fetched as might first appear. At least, our popular conception is somewhat true, though I propose that we do not really know these people, and worse, we do not care.

Let us veer off here and pick up a couple of other terms—suppose we should call our Baroquist a "formalist" and

our Romanticist an "emotionalist"—undoubtedly, there are many other terms, but these will do. Our formalist may or may not have an extra-high IQ, but he definitely does possess a love of logic and form, of rightness and propriety; and he may have the type of appearance and personality which are not especially appealing to the general public. He responds intellectually to music, and naturally prefers music which is intellectual. If these inherent qualities in himself are taken too seriously, he can indeed become a so-called purist, condemning everything emotional in music and people as degenerate. However, he need not be an extremist, and his reserve, or perhaps austerity, may actually hide a respect and love of the emotional content in music.

Conversely, our emotionalist is not necessarily a numbskull. It is likely that he is more appealing in looks and effect, and that he has never had to analyze himself and others so much as our formalist. He has a natural love of the beautiful and responds to it with great emotional freedom. The matter of form itself is a by-product of the content, and he is neither disrespectful of form nor dependent on it. If he becomes an extremist, he can be an egotist, an exhibitionist, and something of a bore, though he has a disgust for these things, and greatly admires the dignified and the just. Our middle-man is a hybrid mixture of the two, and does not bear description.

Still we have gotten nowhere. When does the battle begin and why? Let's go to a recital. The formalist plays a heavy program, and it is long on pre-Bach, Bach, moderns, and perhaps a Franck work. The emotionalist plays something by Bach, probably Franck, most likely nothing modern, and there is a generous portion of easy-to-listen-to gum-drops. The middle-man is again a combination, and plays a major work of either Rheinberger or Elgar. What are the reactions? I'll bet you, 2 to 1, that

the emotionalist and his shadow brand the first man as cold, chaste, unfeeling, and colorless; while the formalist will usually describe the other two as slobs or disgusting, or something equally unkind.

This brings us closer to the real issue, which is merely that of misunderstanding. While the emphasis of one organist may be upon form and of the other upon feeling, this is no valid basis upon which to alienate one another. While Romanticists are not the only people who can understand Romanticism and feel romantic; Baroquists are neither the chosen few who can perceive structure, nor recreate its essence in playing organ music.

The fact is, each of our factions attempts to identify with the other, and when it cannot, animosity grows and defenses are heralded. The propriety of the Baroquist is offended by the exhibit of the Romanticist; the feelings of the Romanticist get hurt by the reserve of the Baroquist. This is all simple enough on the surface, but its rampant extent is rather immoral, I think, as well as uncalled for when it (usually) is found amid the Church. Actually, each of our factions could learn a great deal from the other, and we could spend a lot more of our time studying and practicing rather than arguing and trying to convince ourselves that we are right.

It should be obvious that there is an eternal middle necessary, to music and musicians. I do not by this imply the benign attitude which hopes there can be no more Romantic vs Baroque business, and that we are all going to live happily ever after, and that all of this bickering is pure nonsense. But I should like to see our large group of organists (the fourth type) rise to emphasize the organ as an instrument of music, the organist as a conscientious musician, and the music he plays worthy of the people listening to it.



ELECTRONIC ORGAN ARTS

has now on the market printed (etched) circuit applications for its line of build-it-yourself electronic organs. The first is a tone generator chassis consisting of a double-sided etched panel eliminating all wiring. Assembly is reduced to merely mounting the oscillator components and soldering the connections. Wiring time has been reduced to one-fourth from the conventional design. Each solder point and note is labeled to further simplify construction. Further information may be secured from Electronic Organ Arts, 4878 Eagle Rock Blvd., Los Angeles 41, California.

RECITALS AND CONCERTS

IFOR JONES, conductor of the Bach Choir of Bethlehem since 1939, brought his forces to Carnegie Hall on March 27 to, for the first time, give to New York this organization's performance of Bach's magnificent *B minor Mass*.

The Bach Choir of some 185 voices has been singing this music each year since 1900. The personnel is made up of amateur singers whose devotion is obvious. While this in itself may not result in the type of perfection, chorally, heard in some concert choirs, there is a certain warmth oft times not recognized in the latter. There might be justifiable argument as to whether so large a chorus is not somewhat unwieldy.

The Choir was augmented by members of the Philadelphia Orchestra. Soloists were Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor; and Mack Harrell, bass.

When we entered Carnegie Hall we were greeted by a brass choir, in a box, playing Moravian chorales. The Bethlehem tradition was carried into the major performance for soloists and conductor entered, without applause, while Latrobe's tune for "Go to dark Gethsemane" was being played by the brass choir and, as it ended, the conductor's downbeat for the opening "Kyrie" was without interruption. Applause, which when it came was tumultuous, was not in evidence until the end of the three-hour performance.

Although the chorus was able to follow the conductor with ease, the same could not be said for soloists, orchestra, or Vernon de Tar, at the organ. Mr. Jones' rather vehement style of conducting unfortunately followed the pattern all too often found with choral conductors. His beat was occasionally unsteady, in many instances most difficult indeed to follow. This was "interpretive" conducting, which so frequently is misleading to any but those who have grown to know a conductor intimately through many and long sessions under him.

Mr. Jones' interpretation of the Mass would, I suspect, be open to question with the school which dislikes its Bach sentimentalized. Sentiment is one thing—sentimentality quite another. Despite the auditory thrill of a large body of singers in full voice, following a conductor's conception which may have suffered from considerably too much over-interpretation, this did not seem to me the Bach whom most of us accept as an intensely religious man, yet never one who wears sentimentality on his musical sleeve. The Mass, in over-all contemplation, suffered somewhat from a dilution of what some would term a Baroque dignity.

This is altogether too great music to allow it to almost fall apart at the seams. Yet in fairness I must admit that the evening was a richly rewarding one—an evening the music of which (and the genius of its composer) is not quickly forgotten.

R.B.

ROBERT FOUNTAIN drew praise from the New York Times music critic who attended the Oberlin College Choir concert recently. Mr. Fountain's conducting was termed "exceptional," and the critic stated that the choir had "quality that a professional choir might envy. Although the choir contains some very attractive individual voices, it was the quality of the group as a whole... that made the occasion." TAO would have been happy to have been there.

IF THE REASON for the existence of TAO is the information and help it can give its readers, then we shall bring to them an unique program which can

and should be duplicated in every large town.

Many of our churches add brass instruments at festival seasons, with fine results; but the use of them with the organ in recitals is generally reserved for isolated occasions. It was our pleasure to hear one such performance given by Dr. Norman Soreng Wright, and brass instruments, in the Hollywood Methodist Church during its Festival of Music. The brass soloists were from the Los Angeles Philharmonic Orchestra.

It was a thrilling performance. Dr. Wright and these instrumentalists are fine artists; but an even greater appeal to us was in the realization of the usability of the program in the average church.

Particularly practical were the "Agin-court Hymn" by John Dunstable; "Providebam Dominum" by Orlando di Lasso; Purcell's "Trumpet Voluntary;" Bach's "Vom himmel hoch;" and two superb pieces by Gabrieli, "Canzon Noni Toni" and "Sonata Pian'e Forte."

These are all for trumpets, trombones, and occasionally French Horn, with organ, and are not at all difficult of performance. They are on the broad style, and make ideal preludes for service as well as for concert. We would suggest that organists consider this use of the brass ensemble.

William A. Goldsworthy

WE HAVE NOTED heretofore the unique series of organ recitals given at the University of Redlands, in which nothing but American music was played. In all, there were five programs, comprising approximately fifty works. These pieces should be listed somewhere as a catalog of playable American repertoire. The recital attracting most attention was that in which were performed the manuscripts written for the occasion; and a very remarkable recital it was, too. Sixteen pieces were presented by twelve of the school's organ pupils, and we doubt if twelve equally good performers could be found in almost any city. Margaret Whitney Dow, who does most of the organ teaching, and Dr. Spelman, turn out these artists.

To return to the program itself, we asked Dr. Spelman how he had conceived the idea for such an offering. This is his reply: "A program of another college dedication, in which were four concerts to dedicate an American organ in an American city, played by four Americans, but offering *not one* American composer. So I went overboard the other way, and opened our organ with a series of All-American composition."

Dr. Spelman continued: "These are my ideas on American organ music. American organ composition suffers from the following drawbacks: 1) the important composers of the country do not write for organ because they do not try to understand the medium. They are unacquainted with real organ literature. 2) The organists who do write for the organ are too much shut up in the conservative influence of the church. They need to hear chamber music, symphony, etc., and to be conversant with contemporary trends in composition. 3) More opportunities are needed for the performance of serious American music for its own sake, and not as an adjunct to worship."

"The series at the U. of Redlands was planned to give opportunity and encouragement for American composers to be heard. There is a great need for good, not too difficult, music in a contemporary idiom, for both church services and for recitals. Some composers meet this need. Too many do not. They are either hopelessly conservative, or extremely modern."

Our old friend Edward Shippen Barnes writes: "I can give only a general impression of the highlights (of the Festival). Certain established composers, namely Sowerby and Van Hulse, did not disappoint, the latter being at the top of his form. The playing of the students confirmed my very highest estimate of the importance and the excellence at the U. of R. as a school of organ playing. I sincerely doubt if it is excelled in the whole country. Other well-known composers were not at the top of their form (there was lack of

direction and rhythm), though I was definitely interested in hearing them. I need rhythm, melody, and a keener ear for beauty than much of the new music presents."

Finally Dr. Joseph Clokey's reaction: "I always approach manuscript programs with misgivings. As a rule they are uninspired, hence uninteresting. This program was a happy exception. All of the numbers showed considerable skill in composition, and some of them were very evidently the product of an inspiration of some magnitude. All of them were very well played; and as a result the program was far more interesting than I had anticipated."

"I was much impressed, too, with the whole series of programs, which gave a comprehensive sampling of all periods. Such a series is almost unheard of, and it is of tremendous advantage to organ students, and indeed to anyone interested in American culture. Doubtless the older pieces are of slight musical stature; but seen in retrospect they hold up very well with contemporary music from the other side of the water. At the very least, they are honest, and often skillfully contrived."

If the University of Redlands is ambitious enough to repeat this experiment, we shall be in attendance at all of the recitals. And let us see some other group match this performance. The program:

PREMIERE: MANUSCRIPTS
Sunday, March 11 — 4:00 P. M.

Passacaglia	Philip James (New York)
	Albert Campbell
Prelude in C	Edward Shippen Barnes (Idyllwild, Calif.)
	David McGarvey
Arietta	Thomas Kerr (Washington, D. C.)
	Margaret Young
Offertory	Paul Frank (Westerville, Ohio)
	Stennis Waldon
Over Yandro	Joseph W. Clokey (San Dimas, Calif.)
	Carl Anderson
Prelude Antiphonale Aria	Joseph J. McGrath (Syracuse, N. Y.)
	Gerald Van Deventer
Pedal Study	William Goldsworthy (Santa Barbara, Calif.)
	Carl Anderson
Ascension Canzone celesti	George F. McKay (Seattle, Wash.)
	Glen Lovestrand
Antiphon	Richard Donovan (New Haven, Conn.)
	Violet Severy
Hymn Meditation on "Divinum mysterium"	Russell Broughton (Raleigh, N. C.)
	Royal Jennings
Chorale Prelude on "O Master let me walk with Thee"	Roberta Bitgood (Riverside, Calif.)
	Mary Ann Goetz
Prelude on "St. Dunstan's"	Leo Sowerby (Chicago, Ill.)
	Leslie Oakley
Capriccio	Paul Pisk (Austin, Texas)
Fantasy-Toccata on "Dies Irae"	Camil Van Hulse (Tucson, Ariz.)
	Charles Shaffer

At the foot of the program was the following: "Each of

these compositions is having its first public performance today by permission of the composer. The majority of them were written especially for this program and it is regretted that only a small portion of those submitted could be included."

William A. Goldsworthy

How to be Efficient, With Fewer Violins

The following is the report of a Work Study Engineer—a specialist in Method Engineering—after a visit to a symphony concert in the Royal Festival Hall in London:

For considerable periods the four oboe players had nothing to do. The number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

All the twelve violins were playing identical notes; this seems unnecessary duplication. The staff of this section should be drastically cut. If a larger volume of sound is required, it could be obtained by electronic apparatus.

Much effort was absorbed in the playing of demi-semi-quavers; this seems to be an unnecessary requirement. It is recommended that all notes should be rounded up to the nearest semi-quaver. If this were done it would be possible to use trainees and lower-grade operatives more extensively.

There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert time of two hours could be reduced to twenty minutes and there would be no need for an intermission.

The conductor agrees generally with these recommendations, but expressed the opinion that there might be some falling off in box-office receipts. In that unlikely event it should be possible to close sections of the auditorium entirely, with a consequential saving of overhead expenses, lighting, attendance, etc. If the worst came to the worst, the whole thing could be abandoned and the public could go to the Albert Hall instead.

—Anonymous memorandum circulating in London, 1955.
Reprinted from Harper's Magazine, 210, 1261; June 1955, with permission of the publishers.

THERE OTTA BE A LAW

"My wife grabs T.A.O. soon as it comes and reads it from 'kiver to kiver' and quotes it good-naturedly to me to see if I have read it all. Holy Matrimony!" (Don't waste sympathy on him; he's had her a quarter of a century and wouldn't trade with anyone. You know him; he's been writing some of the best music in our realm.)

NEUTRALITY

"The hottest places in hell are reserved for those who, in a period of moral crisis, maintain their neutrality."—Dante, quoted by Reader's Digest.

SPEAK IN PUBLIC?

"I never resort to a prepared script. Anyone who does not have it in his head to do 30 minutes' extemporaneous talking is not entitled to be heard."—Bishop Sheen, as quoted by the Reader's Digest.

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JUNE

CLAIRE COCI, Organist

Reengaged for European Tour April 1957



Seldom have we heard such colorfully glamorous organ-playing; and never from a newcomer, male or female, quite so confident and enterprising a grasp of our instrument's complex registrational detail.

—*Birmingham (England) Post*
October 6, 1955

Those who enjoy hearing the resources of a modern organ exploited to the full should make a point of hearing Claire Coci at the first opportunity.

—*Journal of the Organ Club (London)*
October, 1955

Her technique is phenomenal, and we admired the way she mastered the heavy touch of the organ. Her playing has spontaneity, not only based on technical dexterity but also on great musicality.

—*De Leidsche Courant (Leiden, Holland)*
October 13, 1955

Every movement of hands and feet was positive, technique of touch on manuals and pedal was beautifully crisp and clean, and control of stops, manual changes and so on, was never allowed to interfere with the course of the music, being beautifully timed.

—*Musical Opinion, London*
November, 1955

In our culture, where the art of organ music does not flourish, the arrival of a foreign visitor is always an enjoyable event. This is the case to an even higher degree, when it comes to such a talented artist as the American organist Claire Coci. Her supple and powerful technique knows no difficulties and bears pleasing witness to strong influences from the French art of organ music.

—*Hufvudstadsbladet, Sweden*
October 30, 1955

Claire Coci is an inspiring organist, whose concert yesterday in the Conservatory was an unforgettable event. One can hardly think of a more satisfactory treatment of the instrument in all respects. Her excellent playing is the height of artistry: the adequate long arched architecture, the rhythm so unusual for an organist, the accuracy and the unflinching clearness in her manual as well as her pedal technique, the inimitable phrasing, the handling of the register, so intelligent and harmonious and not least the interesting program. As an encore she performed Sibelius' "Intrada"; the genial "Intrada" ought to be played as she did it or not at all.

—*Nya Pressen, Sweden*
October 30, 1955

It was not necessary to listen to more than a few measures of Bach's Passacaglia and Fugue, before it was obvious that we had here a master organist. Claire Coci is that not in merely the technical sense, but she also controls the variations and pours into her music the explosive force of her own glowing spirit.

—*Helsingin Sanomat (Helsinki News)*
October 31, 1955

The American visitor, who brought a refreshing breath of air into our concert life, is of the highest order of artist and virtuoso at the organ. Her manual and pedal technique is positively brilliant, and so is her manipulation of the mechanism of her complex instrument. Rare are the organists who play their programs from memory and still handle personally the technique of registration. Claire Coci is capable of this, and that in itself merits complete admiration. As an

interpreter she builds with intensity, spirit and skill.

—*Ilta-Sanomat (Evening News, Helsinki)*
October 31, 1955

Advance notices had already led one to expect an exceptional evening, when the American organist, Claire Coci, performed yesterday on the Sibelius Academy organ. Her musical ability is truly astounding, and this is true not only of her manual technique but above all perhaps of her use of the pedals. One could write long and appreciatively about everything that Claire Coci played at last night's concert. Moreover, observing her brilliant art of coloration, one was reminded at times of the distinctive characteristics of impressionist painting.

—*Uusi Suomi, New Finland*
October 31, 1955

BREATH OF AIR FROM THE BIG WORLD. Only rarely does one have such an experience at an organ recital as we had on Sunday night at the Sibelius Academy. Her technique is, of course, sovereign, in the full sense of the word. No matter how demanding the number, the artist performed all easily, spiritedly, and with free, balanced figures. Such enthusiasm for the organ the writer has never experienced before. The evening was a breath of air from the big world!

—*Suomen Sosialidemokraatti (Finland's Social Democrat)*
October 31, 1955

Miss Coci's playing revealed a splendidly clean-cut technique, power of presentation, and an enviable quality of sang-froid combined with immense vitality. It was an evening of fine organ playing.

—*The Scotsman, Edinburgh*
October 18, 1955

Official Organist of the
New York Philharmonic Symphony

COLBERT-LaBERGE CONCERT MANAGEMENT
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JUNE 1956

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Musings from the British Post

Charles E. Billings, Jr., M. D.



WITH THE ONSET of long, cold winter evenings, one's attention turns to the radio rather more than it did during the lovely summer and autumn weeks.

At home, available musical fare depends pretty much on where you live; those near New York find it hard to understand the complaints of people living elsewhere. In general, there are a few oases in the desert, like the strip along the Canadian border, where CBC's excellent concerts are heard; Boston, San Francisco (with its unique FM station supported by listener subscriptions); but in most other areas one can turn the dial endlessly, peeking under commercials, slipping over soap operas, stumbling hopefully along in search of a good concert.

Why? "Most folks want entertainment," say sponsors, and what "most folks" want is what you, the listener get, every last one of you.

I don't mean to sound socialistic, and I'll admit that about every six months I get a momentary yearning for some of the zanier singing commercials, but living in a country where there is no commercial radio has its advantages. The government broadcasting authority has recognized that here, too, "most folks" want entertainment, but has also noted that not all folks want it—that a benighted few may even want to learn something from the shiny box on the table.

Being British, and therefore pretty tolerant souls, the BBC has humored these odd types, and has done so in what seems to me an eminently logical way. It has set up separate networks, each designed to broadcast a certain type of program. There are three such services.

The Light Program is primarily an entertainment medium. It has soap operas (with a huge audience so loyal that the recent death of a favorite character drew editorial comment from all over Britain), its comedians, its jazz, and incidentally, some of the most inspired theatre organ playing it's ever been my pleasure to hear.

The Home Service presents varied fare, with less pure entertainment than the Light, yet without getting too selective. There are lectures on many subjects, programs for the schools, commentaries, plays, and music, both light and serious. One can hear much good jazz here, and yet most of Britain's symphony orchestras, also.

The Third Program, instituted after world war II, is an evening venture. It is a medium for intellectual fare, music of the less well-known sort, literature, operas, etc. I have heard many first performances (four in one week recently), much chamber music, and considerable music by early English composers. During October, Wagner's "Ring cycle" was performed in its entirety. These are merely examples.

Who pays for all this? As always, one way or another, the listener. Instead of buying sponsors' products, as at home, he here pays a small yearly tax for each radio he owns. The BBC is given the tax money by the government, which controls it; there is no private support.

I must admit that it all seems to work out well here. The lack of duplication of effort means, of course, that far more diversified fare can be presented than in the States, where networks must compete with each other on a common ground, instead of specializing.

STOPLISTS

ESTEY ORGAN CORP., #3228, February 1956

St. Thaddens Episcopal Church

Aiken, South Carolina

Designed and scaled by William F. Brame

Finished by John Wessell

V-19. R-22. S-28. P-1395. B-2.

PEDAL: V-2. R-2. S-8.

16 Subbass 44
(Gemshorn-G)

8 Octave 44
(Subbass)

4 (Gemshorn-G)
(Octave)

2 blanks

GREAT 3 1/2": V-8. R-9. S-10

16 Gemshorn 68

8 Principal 68

Holzfoete 68

Erzahler 68

Erzahler Celeste 59

4 Octave 68

Nachthorn 68

II Rauschquinte 12-15 122

Chimes

Tremulant

SWELL 4": V-9. R-11. S-10.

8 Geigen Principal 68

Rohrfoete 68

Viole de Gambe 68

Viole Celeste 59

4 Geigen Octave 68

Flauto Traverso 68

III Plein-jeu 15-19-22 183

8 Trompette 68

4 Hautbois 68

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

COMBONS 22: P-4. G-5. S-7.

Tutti-6.

CRESCENDOS 2: S. Register.

REVERSIBLES 3: GP. SP. Full

Organ.

CANCELS 1: Tutti.

Action-Current: Orgelectra

Blower: Orgoblo

Our Nomenclature Paradox

Rowland W. Dunham



EVERY ORGANIST is constantly faced with a strange condition by the practices of our organ manufacturers and accepted meekly by ourselves. This is regarding the names placed on the stop knobs or keys of our instruments. Here we discover an amazing kaleidoscope of languages: English, French, German and Italian, without any logical consistency. In England the terminology favors the native tongue; in France the preponderance is French; in Germany there is an almost restricted use of Teutonic names. Over here we continue to countenance the peculiar hodgepodge that differs in every organ we encounter.

For some years our organs were modeled on the lines of the English instruments. The influence of France became significant in the early part of this century, partly because of the many American students who found profit and prestige by a period of study under Guilmant and Widor. Such terms as "voix celeste" began to appear in most organs. More recently the increasing appearance of German stop names reflect the trend of Baroque emphasis and many musicological influences. Instead of Great, Swell and Choir we now find the last replaced with Positiv. Some builders are further confusing the issue by the French "Bombarde" and the German "Oberwerk," "Hauptwerk" or even "Brustwerk."

Such a medley of linguistic hash has of course been prevalent in musical terminology of all kinds. The original Italian tempo indications have been replaced, notably by Schumann and later composers of that country, by the words "schnell," "langsam," for instance, instead of the established "allegro" or "adagio." Many of us have been amused by Percy Grainger's English directions so quaint to us in America. Students have grown accustomed to these deviations which have not noticeably pervaded the area of dynamics.

Teachers of organ have often been unable to translate many words in French or German that appear in our literature, especially when these languages are not well known. How many of my readers could tell a pupil what was meant by "Diapason," "Rohrbourdon," "Vox Celeste?" They would probably be at a loss concerning "Diapason," which evidently comes from the Greek "diapason chordon,"—through all the strings. Closely related is "diaphonia" and "diaphony." "Rohrbourdon" is a strange one indeed since "Rohr" is German and refers to a reed, and "Bourdon" is French suggesting a flute tone. "Vox Celeste" consists of the Latin "Vox" (the French spell it "Voix") and "Celeste," French suggesting either "celestial" or the orchestral "Celesta," a sort of keyboard glockenspiel.

In looking over organ stoplists the uninitiated will be puzzled not only by the mixture of languages used but by the appearance of "Geigenprinzipal" (Violin Diapason), "Prinzipal" or "Principal" or "Montre" (Diapason) and the maze of such new words as "Larigot," "Terz," "Nasat," "Clairon," "Zimbel," "Fourniture." Obviously the organist who teaches must have a considerable familiarity with the vagaries of this polyglot nomenclature or tell the student the stock-in-trade subterfuge: "Look it up."

One could expand the list of these incongruous stop names at great length. As a matter of curiosity, any organist would do well to look over stoplists of new organs listed in our

journals and try to determine the exact function of every strange word he can locate. The result will be surprising and disconcerting.

What has been discussed here will have no effect whatever on our present methods of mixed nomenclatures in our organs. The extremists will be easily located from their use of terms favored by their point of view. We have enough organists who insist that all kinds of mutations must prevail, as a means for color effects and clarity of ensemble, to influence a large portion of the younger generation. On the other hand, some of our ears are not sufficiently educated to accept the theory that foundation stops are unessential and can well be so faint as to be scarcely audible in the glorious splendor of upper partials in the New Deal organs (there is nothing new about them but they do furnish a basis for many a huge-appearing instrument whose basis is open to question).

Presumably the pendulum will swing back towards the right. Already the ultimate left side seems to have passed. As we have a return to reasonable tonal design, with the solid fundamentals of 1900 and mixtures of that era, plus the best of the innovations derived from the discoveries of the erudite made from studies of antique Dutch and German organs, it might be sensible to hope for the use of the English language in our stop names. Only to a few, whose positions as experts seem to be dependent on a constant use of academic terminology in other tongues, would the simple matter of translating all or most of the foreign words into plain English seem an indication of ignorance. Very well, let's be barbarians if necessary. It is readily noticed that organs built in France, Germany, Holland and most other European countries make use of the vernacular almost exclusively. Is it not time Americans found the English language generally adequate for our instruments? Or shall we continue to countenance the present practices of organ builders (who, after all, follow our own wishes) and continue this "most ingenious paradox?"

TAO invites all organ builders, any others enough interested, to answer Mr. Dunham's questions—to give their reasons why mixed languages are used in organs being built today. Editor.

MUSICAL OPINION, one of the British music magazines, in its March 1956 issue, got our New England back hair up a bit in its page of performance reviews. Offsetting our envy at the honesty and forthrightness of the reviewer "C. G.-F." who calls his shots unswervingly is our curiosity to know precisely how much detailed accurate information he has about all sections of the United States.

In his review of the Polish-American pianist, Jakob Gimpel, who played in London's Wigmore Hall January 19, he disliked with quite some intensity the performer's playing. With this we will not quarrel. With the following statement, however, we do: "Such methods may appeal to unsophisticated audiences in the more backward parts of America, but Mr. Gimpel should be told that they are unacceptable in a London concert hall."

True, there are parts of this country which might not be dubbed exactly sophisticated. The same may be said of numerous sections of Great Britain, or most any other country for that matter. We question the wisdom of any critic who accomplishes his mission through condemnation, especially when it considers something we strongly suspect he knows nothing about in the first place. This may be relegated to the position of just another Britisher whose tolerance is too limited (if existent) to admit that the United States of America has not only equalled England in many respects, but has surpassed it.

We do not admit to perfection in anything, but we do maintain this country also has its full share of musical centers which can easily hold their own against any in any other nation. This goes for performers, too.

R. B.

REVIEWS

CHORAL MUSIC

William A. Goldsworthy



Ludwig Bonvin—"Sing joyfully to God," G, 10p, m, Grand Orgue 25¢. Dr. Bedell continues his search into old German and French choral music, but is beginning to reach the bottom of the barrel. A solid, well built anthem this is, but without too much imagination. Has both German and English text, the latter being a very musical translation.

Max Bruch—"Christ and death," Am, 4p, e, Grand Orgue 25¢. This is a good medium grade anthem but not among Bruch's best. Contrasts are made in the text between death's power and that of Christ.

Max Bruch—"Christ is risen," A, 2p, e, Grand Orgue 18¢. A dynamic Easter introit. Great power, dignity and beauty. Ideal for an opening burst of joy.

Cherubini—"Praise ye the Lord," C, 11p, e, Grand Orgue 25¢. A vigorous praise anthem, with a good soprano solo. It proceeds in happy manner, the solo at times over the chorus with brilliant effect. If you have a soprano who can sing an A or B flat, your choir, whether large or small, good or poor, will find joy in this piece. Those old writers knew how to make music attractive.

Cesar Franck—"O Lord be merciful," E, 4p, e, Grand Orgue 18¢. Much on the order of "Panis angelicus," and one feels that as with Mozart's "Ave verum," the piece gains distinction from the name of the composer. It is a quiet, tender work.

W. A. Mozart—"Jubilate," C, 4p, e, Grand Orgue 18¢. Not great music, but very joyful and full of movement. Taken from his oratorio "Benedictus sit Deus," the effect is almost boisterous. Many choirs will get a kick out of doing it.

Joseph Noyen—"O salutaris," A, 3p, m, Grand Orgue 18¢. Here is a piece we can recommend heartily to choirs of all types. In two parts, which can be sung by either men or women. English text makes it an ideal Communion anthem. Exquisite is the adjective to use. In a modern manner, yet without dissonance. The tempo is 5/4 but is exceedingly rhythmic. We can suggest unreservedly that choirmasters look at this anthem.

Arthur Plettner—"Away in a manger," G, 8p, e, Associated 25¢. Much in the order of the Luther setting, the second verse canonic, the third unison, with the ubiquitous soprano descant. A bit of a let-down after the foregoing pieces. A word to all writers: let the old favorites alone.

John W. Thompson—"A mother's day prayer," D, 4p, e, Summy 20¢. This is what is called in common parlance a "tear jerker." A prayer of gratitude done in simple but stirring manner.

J. S. Sheppard—"St. Theresa's bookmark," Af, 3p, e, Birchard 16¢. A male voices setting of this sublime expression of assurance. The composer has caught the spirit, and gives us a setting that makes an ideal closing to any service.

Alessandro Scarlatti—"Festival Te Deum," D, 31p, m, Presser 75¢. This is Scarlatti at his best both vocally and instrumentally. It is scored for strings, oboes, with figured bass for the organ. John Castellini has made a reduction for piano that serves beautifully for organ. Mr. Castellini

is responsible for this edition, which is done from a manuscript in the *Biblioteca Casanatense* in Rome. The vocal parts are in the Palestrina manner, with solo voices used in solos, duets, also against the chorus and instruments. The florid solo passages with great chordal vocal blocks underneath give for an effect of tremendous power, yet always the movement is full of grace. The contrasting rhythms and patterns arise so naturally with the change of text. This music will prove a welcome contrast to the group of early German works given us of late. Ideal for choral groups and festival occasions.

John W. Thompson—"A mother's day prayer," D, 4p, e, Summy 20¢. This is what is called in common parlance a "tear jerker." A prayer of gratitude done in simple but stirring manner.

Victoria-Lovelace—"The Passion according to St. John," Ef, 11p, e, Summy 35¢. Tomas Luis de Victoria, the Spaniard who wrote in the Italian manner, and even in his day was as much interested in the use of harmony as in polyphony, wrote a series of works for Holy Week. Mr. Lovelace has edited this with great care, and Summy has made a worthy printing of it. The whole of the Passion story is read, save where there are group passages. These Victoria has set simply and with brevity, as befits Holy Week, yet with a keen appreciation of the possibilities of the text. The music is very easy, yet effective, being within the abilities of any small group. If your clergyman can read well, this is a work to be recommended. In Evangelical churches it could take the place of the Scripture and the anthem; in Episcopal and Lutheran churches, it could replace the second lesson and its canticle. But in any denomination it should be an integral part of the service.

Samuel Walter—"O God of peace," Af, 4p, e, Birchard 16¢. Mr. Walter has set this, one of our favorite Collects in the manner he has indicated for performance, i. e. quietly and reverently. This is all one need say of it. If this Collect is also a favorite of yours, Mr. Walter enhances its meaning.

Welsh-Malin—"My song is love unknown," A, 11p, e, Birchard 22¢. Mr. Malin has taken the old Welsh tune "Rhosymedre," harmonized it cleverly, added a charming rippling accompaniment, and put to it the quaint poetry of Samuel Crossman. All of these ingredients make of it a work of which Mr. Malin should be justly proud.

Healey Willan—"Isaiah mighty seer," D, 9p, m, Concordia 25¢. Give Dr. Willan a strong text and we get a strong anthem. This one is no exception. The manner in which he piles up chord after chord as he beholds God "high and lifted up," fills one with a sense of exultation and power.

David H. Williams—"A hymn to our land," D, 6p, e, Birchard 18¢. There have been many attempts to set patriotic addresses, none of which we can feel have musical value. Phrases such as "a new nation conceived in liberty, and dedicated to the proposition that all men are created equal," should not be tampered with, for they are patriotic philosophy, and no one has ever made satisfactory settings to any philosophical or mathematical idea. The final phrase from Ecclesiasticus is beautifully set, but that will not carry the rest.

David H. Williams—"Twelve anthems for soprano, alto, baritone," 48p, e, Birchard \$1.00. Volumes of anthems drop from Mr. Williams' pen like autos from an assembly line. This one makes me think of the phrase used by our old sea captain to a famous preacher on hearing the latter's sermon preached a second time: "Charlie, t'warn't so good this time." These anthems are adaptations from Bach, Mendelssohn, and St.-Saens, and a number of new original works by the editor. There are good works in the volume, enough to give you pleasure.

Charles Wood—"Magnificat and Nunc dimittis," Am, 7p, e, Birchard 20¢. A highly interesting setting of the evening Canticles, harmonized simply without destroying their tonal effect. The Glorias are modernized, but with extremely good taste. Our "high church" brethren will accept and use the work; all others should follow suit.

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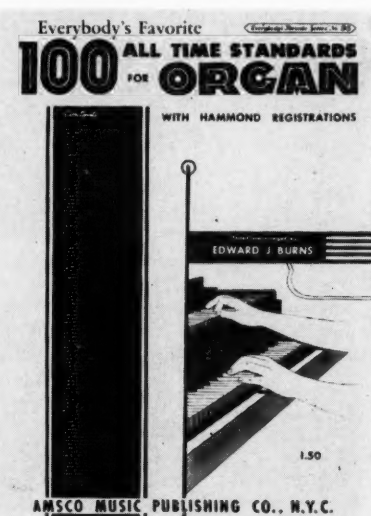
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Me Back To Old Vir-
ginny, Home On The
Range, Home, Sweet
Home, Kol Nidre,
Over The Waves,
Rose Of Tralee, There
Is A Tavern In The
Town, Wearing Of
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M. Cochereau will play the formal dedication recital on the new organs Sunday evening, June 24, at 8 P. M. Organists arriving for the convention in time to attend this recital are cordially invited to attend.

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MUSIC FOR WEDDINGS

Page 36 of TAO January had a short, purposely incomplete list of music for nuptial events, along with the request for readers to add their favorites. Since then, several have written us and we wish to pass along their ideas, for your help.

DAVID M. LOWRY, Kenilworth Presbyterian Church, Asheville, N.C.:

Willan, Six Chorale Preludes, Concordia Purvis, Seven Chorale Preludes on Hymn Tunes in American Hymnals, C. Fischer "The Willan is a book well worth the \$1.50. Every one of the six is usable, number 4 is a dandy . . . the Purvis 'Forest Green' and 'Liebster Jesu' are invaluable."

CLAUDE MEANS, Christ Church, Hartford, Conn.:

Bach, Sicilienne, Hamelle
Bach-Biggs, Sheep may safely graze, Gray
Brahms, Deck thyself, Novello
Brahms-Holler, A rose breaks into bloom, Gray

Felton, A little tune, Cramer
Foote, Pastorale, Wood
Handel, Minuet from Berenice, Paxton
Handel-McKinley, Water Music Suite

(1st 3 movements), Fischer
Haydn-Biggs, Musical Clocks, Gray
Titcomb, Regina coeli, Wood
Whitlock, Folk tune, Oxford

Marches:

Handel, March from Occasional Oratorio, Novello

Purcell, Trumpet Tune

"I was interested in your recent suggestion to send you recommendations for wedding music. We have a great many here in this large parish so you might say I've had quite a bit of experience at it in my 23 years here. I think the general level of requests has gone up since the war—records have played their part—then too, people can be guided."

ROBERT W. HAYS, Kansas State College, Manhattan, Kans.:

Beobide, Offertorio, Gray
Bonnet, Song of the Chrysanthemums (Poemes d'Automne), Leduc
Bridge, Adagio in E, Gray
Davies, Solemn Melody, Novello
DeLamarter, Melody (Suite for Organ), Witmark

SEPAK MUSIC COMPANY

of Winston-Salem, N. C. recently sent TAO its catalog of Organ Music, an 84-page affair, as handsome as it is complete. There are separate and detailed listings for solos, methods, collections, and books, along with such special departments as music for wed-

dings, Christmas, Easter, and for music for various of the electrotone makes. TAO was informed this catalog is available to anyone who wishes to write the Separk Music Company, at 620 West 4th Street, Winston-Salem.

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Current expenses total: \$7,784.90

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Of the \$7,800 expenses total, \$770 was allotted for choir director, organist, and music for the year, while minister's salary and the other usual extras added up to slightly over \$3,500. We continue to argue that for a church to be required to hand over almost \$2,500 for "benevolences" when only \$7,800 can be made available for home expenses simply doesn't make sense. We might add that two staff musicians at \$360 annually apiece is certainly a compliment to God, to music, and to the musicians. This, by the way, is about a Lutheran church in the south, and a small parish.

By contrast, here are some facts and figures from a Roman Catholic cathedral in the mid-west; concerning 1955:

Receipts and disbursements balanced total: \$176,308.71

Organist's salary: \$4,000

TAO happens to know the organist is a bachelor, who feels this an ample wage. Our information comes from a slick paper Financial Statement brochure which lists in detail every penny contributed by parishioners and parochial school children alike. To publish, down to the last nickel, the amount each person contributed may be a good thing—apparently it works in this instance. We wonder, however, if this device might not be a two-edged sword sort of thing? With all the above information came a sample of the choir magazine, an attractively mimeoed pamphlet which shows imagination by the director of music, whose enterprize it is.

NITA AKIN, Organist
ROBERT E. SCOGGIN, Director
First Methodist Church
Wichita Falls, Texas

February 1956

Black, Jesus blest Redeemer
Bryan, Amazing grace
Clokey, Canticle of peace
Darst, Lenten carol
Dawson, King Jesus is a-listening
Faure, Sanctus
Kountz-Deis, Prayer of Norwegian child
Truro, Lift up your heads

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Fletcher, Fountain revery, Novello
 Franck, Cantabile, Boston Music
 Grainger, Bridal song (to a Nordic Princess), Schirmer

Hill, Three Short Pieces, J.Fischer
 Langlais, Voix Celeste (Suite Francaise), Gray

Matthews, Cotswold air, Gray
 Mauro-Cottone, Melodia serena, Gray
 Mendelssohn, Prelude in G, Gray

Allegretto (Sonata 4), Gray
 Slow Movements from Sonatas, Gray
 Parry, Bridal March & Final, Novello

Peeters, Legende, Gray Anthology
 Pienne, Prelude-Toccata, Marks
 Purcell, Ceremonial music for organ and trumpets, Music Press

Lemare, Romance, Novello
 Jacob, Revery, Schirmer

Arrangements
 Beach, Beside the still waters, Art Pub. Soc.
 Bach, Sinfonia, Wedding Cantata, Gray

Matthews, The pines
 Palmgren, May Night, Boston
 Paderewski, Melody, Schirmer

Rachmaninoff, Serenade, Boston
 St.-Saens, Nightingale and rose, Durand
 Szalit, Intermezzo (for piano), Ditson

"How can one make a list of music suitable

for weddings? So many factors must be considered that it seems as if any good music would be suitable sometime, somewhere. Anyway, I went hurriedly through my library (much of which I discover has disappeared due to my over enthusiastic lending habits!) and I came up with a few titles. I do not claim I have used every one of these pieces, but I think all of them might be acceptable at one time or another."

With the above material, TAO believes we now have a fairly comprehensive list—with one exception. We would like further suggestions on marches other than the two old bromides usually thought mandatory. How about it?

E. POWER BIGGS

in April played recitals in St. Paul's Cathedral, London; in Edinburgh, Scotland; and fulfilled various engagements in Europe. An audience estimated at 16 million people saw and heard his telecast on Omnibus, CBS-TV, February 26.

IVAN LANGSTROTH

who composed those lovely settings a few years ago of four Christmaside chorales (H. W. Gray), had a string trio of his composition played February 18 by the Pasquier Trio at Swarthmore College. Mr. Langstroth has been invited by Novello & Co. to participate with 14 other composers to contribute to a series of organ albums. The same firm has recently published two of Mr. Langstroth's organ pieces; Fantasy and Fugue in D. An article about his organ music written by the well known English organist Basil Ramsey is due to appear shortly in the London Musical Times.

ERNEST E. ADCOCK

author of the article "Concerning the Organ in Norwich Cathedral" in February TAO wrote to correct an error in the first para-

graph of the first column on page 56 which should have read "In addition to the Norwich case, he was also responsible for the notable organ cases in All Saints, Hockerill, Hardwicke and Standish churches (Gloucestershire), and more recently . . ." TAO is of course happy to make these corrections.

YALE UNIVERSITY

has, perhaps for the first time in the history of music, the entire output of a major composer housed and catalogued in a single place. The composer is the late Charles E. Ives, known for more than half a century as a musical great who was ahead of his time. The place is the John Herrick Jackson Music Library of the Yale School of Music, and the exact place, the Charles E. Ives Room. In addition to music, clippings, books and other memorabilia will be housed.

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

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Ambrose, O come to my heart
Arkhangelsky, Praise ye the name
Auber, O loving Saviour
Barnby, Sweet is Thy mercy Lord
O how amiable are Thy dwellings
Berwald, Saviour Who died for me
Black, As lately we watched
Blair, O Lamb of God
Briggs, O God of mercy
Caldwell, Tell us Shepherd
Christiansen, Built on a rock
While angels sing
Clokey, Ye holy angels bright
Dale, Away in a manger
Darst, Ride on in majesty
Sing to the Lord a joyful song
Darwohl-Pfohl, Rejoice the Lord is King
Davis, O God our help
Dickinson, A song of Christmas
Shepherds story
Edwards, Psalm 27
Franck, Psalm 150
Frev, Come unto Me
Galbraith, How lovely
Gaul, For thee O dear country

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No shadows yonder
They that sow in tears
Giardini-Nelson, Come Thou Almighty King
Goss, O Saviour of the world
Gounod, By Babylon's wave
Lovely appear
O what the joy and glory
Harker, How beautiful upon the mountains
Humperdinck, Prayer
Isalaw, Holy Lord of all
Licht, World itself keeps Easter day
Lutkin, Let all mortal flesh keep silence
MacDermid, Psalm 91
Mackinnon, Sleeps Judea fair
Magney, Lullaby little Jesus
Maker, Arise shine
Praise the Lord

Marryott, Christmas street
Maxwell-Wirges, Peace I leave with you
McCormick, Go ye into all the world
Maunder, Praise the Lord O Jerusalem
Mendelssohn, He watching over Israel
Messiter, Rejoice ye pure in heart
Neumark-Thompson, I thou but suffer God
to guide thee
Pflueger, How long wilt Thou forget me
Praetorius, Lo how a rose
Protheroe, Laudamus
Rathbun, I heard the voice of Jesus say
JERoberts, I will lift up mine eyes
JVRoberts, Seek ye the Lord
Roff, Come to me all ye that labor
Scholin, God is a spirit
Shuetky-Scott, Send forth Thy spirit
Scott, Voice in the wilderness
Shelley, King of love my Shepherd is
Smart, Lord is my Shepherd
Spiritual, Deep river
Stainer, Love divine
Stults, Jesus the very thought of Thee
Titcomb, Jesus Name of wondrous love
Warner, Mary's lullaby to the infant King
Whitney, Easter story
DHWilliams, Ah dearest Jesus
Christ came to Bethlehem
Psalm 23
We thank Thee O Father
Woodman, Lord is my rock
Wooler, O come let us sing
York, Once to every man and nation
Praise my soul the King of heaven
Zingarelli, Go not far from me, O God
Mr. Weston has a volunteer choir, has

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C. THOMAS RHOADS

newly appointed organist-choirmaster
in St. Mark's Episcopal Church, Palo
Alto, Calif. Before his two-year so-
journ in the Army, he was in a similar
post in All Saints, Palo Alto. He has
studied organ with Laura Lee, Richard
R. Jesson, Richard Purvis; and carillon
with Ronald M. Barnes, which latter
endeavor he now puts to good use in
programs on the 35-bell Michiels car-
rillon at Stanford University which was
presented to former President Herbert
Hoover by the King of Belgium.

Mr. Rhoads plans an ambitious pro-
gram of cantatas and oratorios at St.
Mark's. On March 18 his choir, aug-
mented by piano and virginal present-
ed the Passion music from "The Mes-
siah." He played an all-Bach recital
on May 12 for the three-day Concord
Bach Festival. Like all others who
have served their stint, TAO welcomes
Mr. Rhoads back, all in one piece, to
civilian life and musical activity.

spent the major portion of his time in build-
ing up the quality of the music sung. Some
would remark he has quite a way yet to
go, but others will retort that this music,
well done, is a big step in the right di-
rection. TAO says: give the guy time.

ULYSSES KAY

was awarded first prize of \$150 in the
nation-wide Moravian Anthem contest. The
anthem will have its premiere performance
as part of the Sesquicentennial commemoration
of the dedication of the Central Moravian
Church. Second and third prizes went to
John L. Lewis and Arthur Plettner, respec-
tively. Judges were Seth Bingham, Alfred
Greenfield and Ernest White.

GORDON YOUNG

First Presbyterian Church
DETROIT

Recitalists

DAVID CRAIGHEAD,
new head of the organ department of the
Eastman School of Music, and organist of St.
Paul's Episcopal Church, Rochester, N. Y.,
gave his first public recital in Rochester on
February 28, as one of the attractions of the
Kilbourn Hall Artist Series. His program:
Vivaldi-Bach, Am Concerto
Buxtehude, How brightly shines
Bach, F Tocatta
Roger-Ducasse, Pastorale
Honegger, Fugue
Messiaen, Ascension
Encores were:
Mozart, Andante
Dupre, Gm Prelude and Fugue
"Delicacy and refinement, strength and
power were mingled," Democrat and Chron-
icle. "Mr. Craighead's articulation is clear
and his technique fluent," Times-Union.

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Couperin, Qui tollis peccata mundi
Battishill, Andante quais allegretto
Bach, When we are in deepest need
LaForge, Before the crucifix
Douglas, Partita on "Stabat Mater Dolorosa"
Weinberger, Abide with us. The last supper
Mueller, A song of triumph
Schubert, Litany
Vierne, Divertissement.
Dr. Einecke was assisted by his wife, Mrs.
Ellen D. Einecke, soprano. Dr. Einecke
played a series of noonday recitals during
Holy Week in Trinity Church, Santa Barbara.

JOSEPH C. GOULD
Government Street Methodist, Mobile, Ala.,
March 11:
Purcell, Trumpet voluntary
Strungk, O haupt, voll blut und wunden
Buxtehude, How brightly shines

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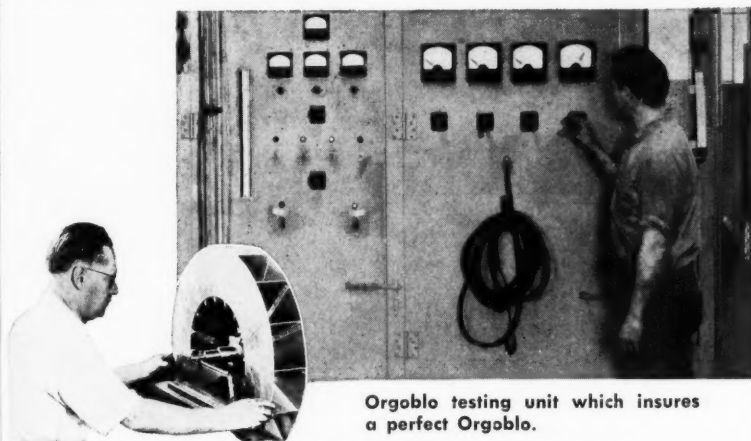
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d'Aquin, Noel in G
French-Clokey, Pastorale: Le prologue
de Jesus

Zipoli, Pastorale
Bach, Prelude in G

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MARION HUTCHINSON

St. Mark's Cathedral, Minneapolis, Minn.,
March 11:

Bach, C Toccata, Adagio, Fugue
O Lamb of God

Christ lay in the bonds of death
Corelli, Preludio, 9th Violin Sonata
Mereaux, Toccata—Oedipus et Thebus
Hokanson, Theme and Variations (ms)
Franck, Bm Choral

Langlais, Song of Peace, Nazard
Dupre, Evocation

JOHN R. LIVELY

Sixth United Presbyterian, Pittsburgh, Penna.,
Feb. 26:

Stanley, G Concerto
Dandrieu, Offertoire pour le jour de Paques

Bach, Bm Prelude and Fugue

Mozart, F and Fm Fantasias

Franck, Choral in E

Rabey, Pastorale

Langlais, Final (Symphony 1)

MARGARET MacGREGOR

Auburn Methodist, Auburn, Ala., March 11:
Borowski, Am Sonata

Corelli, Preludio

Bach, Dm Toccata and Fugue

Peeters, Aria

Franck, Bm Choral

Schubert, Ave Maria

Russell, Bells of St. Anne de Beaupre

CLAUDE MURPHREE

organist of the U. of Florida, in the university auditorium, March 11:

RKBiggs, Prelude on the theme BACH

Widor, Symphony 5

Bossi, Gm Scherzo

Wagner-Koch, Dance of the Apprentices and
Procession (Die Meistersinger)

McAmis, Dreams

Van Hulse, Fantasia contrapuntistica sopra
on "O filii et filiae"

Mr. Murphree's January 8 program in the
Florida Union auditorium:

Bach, Am Concerto

Dm Trio Sonata

Old year has passed away

G Prelude and Fugue

Franck, Pastorale

Prelude, Fugue, Variation

Cantabile

Am Choral

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announces for its second annual European
tour, leaving New York July 30, that Marcel
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Marchal, Jean Langlais, Norbert Dufourcq,
and Rolande Falcinelli.

The tour, under the direction of Melville
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The American Organist

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that softer falls
Than petals from blown roses
on the grass."*

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